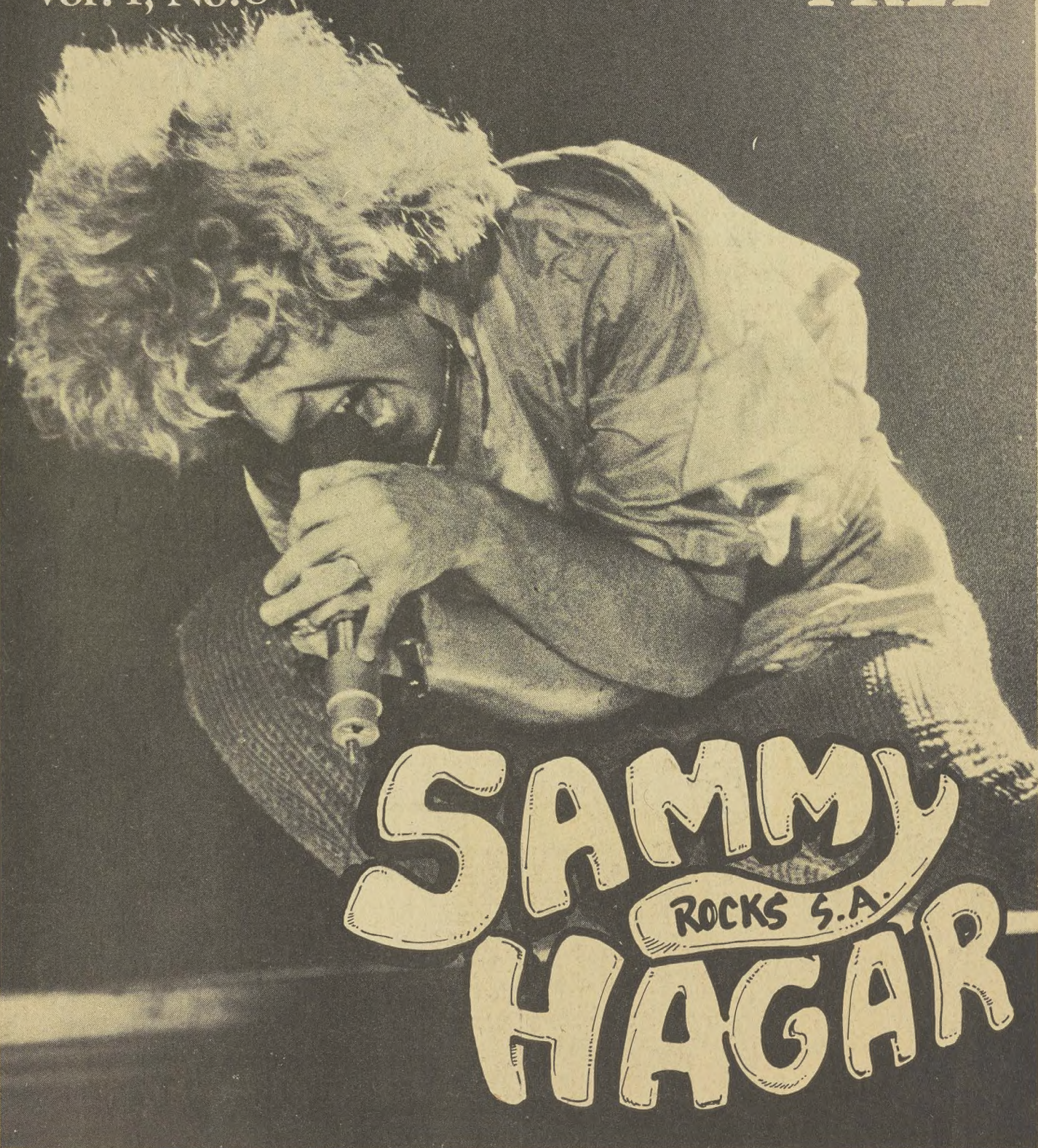


# IT'S ONLY ROCK'N'ROLL

DEC. 1978

Vol. 1, No. 8

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Best new artist or group \_\_\_\_\_ Best single record \_\_\_\_\_

Best female artist \_\_\_\_\_ Best songwriter(s) \_\_\_\_\_

Best male artist \_\_\_\_\_ Best concert \_\_\_\_\_

Best group \_\_\_\_\_ Disappointment album \_\_\_\_\_

Best album \_\_\_\_\_ Disappointment concert \_\_\_\_\_

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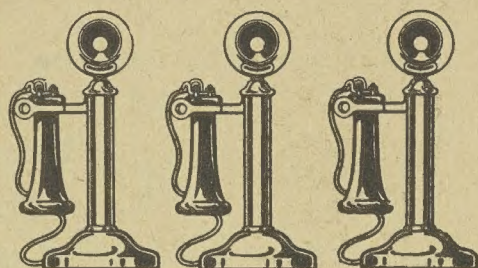
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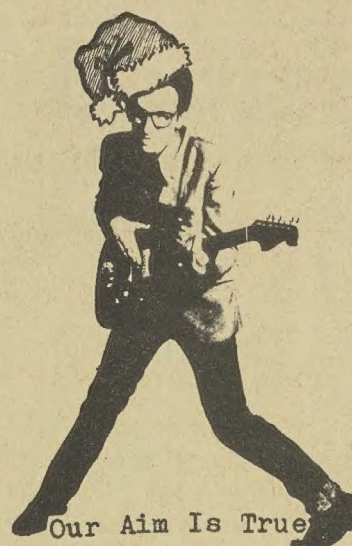


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Ron Young

ASSOCIATE EDITORS  
Robbin Cresswell  
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Monte Martinez

LOCAL SCENE EDITOR  
Jim Beal Jr.

CHIEF PHOTOGRAPHER  
Robbin Cresswell

CONTRIBUTING PHOTOGRAPHERS

Lee Outz  
Bruce Smith

GRAPHICS  
Ruben Soriano

LAYOUT DESIGN  
Robert Herzik

TYPIST  
Jill Traylor

WRITING STAFF  
Jim Beal Jr., Robbin  
Cresswell, David Frost,  
Frank Haacker, Karen  
Koch, Monte Martinez,  
Brent Stone and Ron  
Young.

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# concerts

## AUSTIN

12/14- Head East/ Opry House  
 12-15-Moxy/Yesterday & Today/Opry House  
 12-15-Linda Ronstadt/Livingston Taylor/Superdrum  
 12/18-23- Willie Nelson/ Opry House  
 12/31- Rusty Weir/ Alvin Crow/ O.H.

## CORPUS CHRISTI

12-17-Moxy/Yesterday & Today/Coliseum

## DALLAS

12-22-Grateful Dead/DCCC

## HOUSTON

12-21-Gratfull Dead/Summit

## SAN ANTONIO

12-16-Moxy/Yesterday & Today  
 2-7-79-Ted Nugent/Arena  
 12/20- Heyoka/ Churchill H.S.  
 12/23&30- Heyoka/ Fitzwilly's  
 1/7- Heyoka/ Ft. Sam

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# In Concert

VAN MORRISON-



photo by Robbin Cresswell

Nov. 16/Armadillo It was a marvelous night for a moon dance

BILLY JOEL-



photo by Monte Martinez

The piano man is no stranger-Nov. 16/Superdrum

BLACK SABBATH-



photo by Robbin Cresswell

Black Sabbath never says die-Nov. 24/S.A. Arena

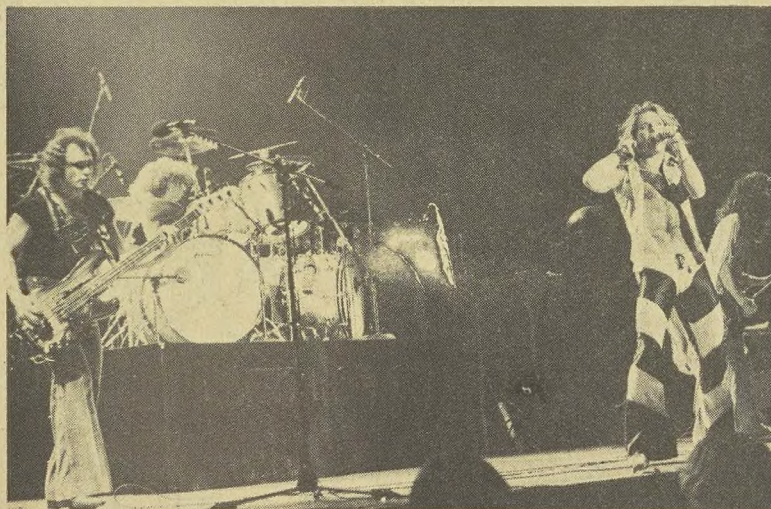


photo by Robbin Cresswell

VAN HALEN-The devil now runs with Van Halen-Nov. 24/S.A. Arena

Springsteen..Dec.7..Superdrum.

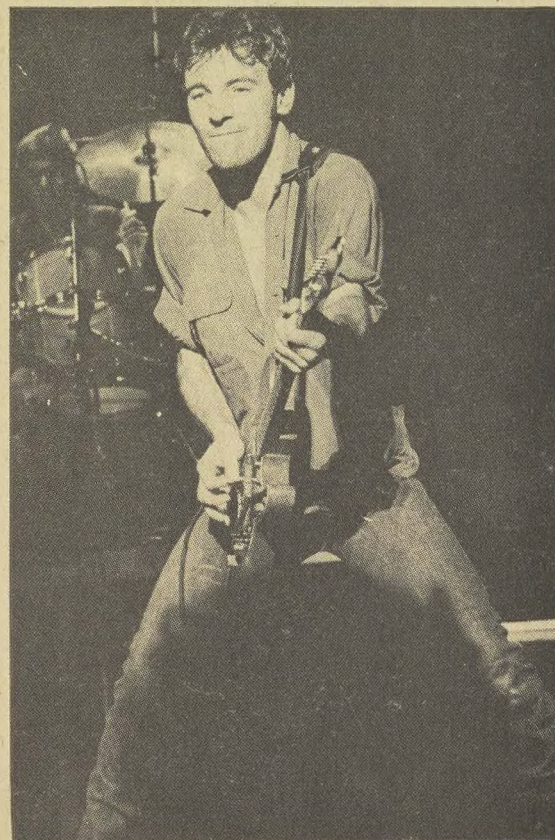


photo by Robbin Cresswell



photo by Robbin Cresswell

AEROSMITH-Illegitimate sons of Mick and Keith-Dec. 3/S.A. Arena





## Holiday Greetings



IT'S ONLY ROCK'N'ROLL will take a vacation throughout the month of January. We've been around for eight issues (longer than any other rock rag has lasted in these parts) and we need a rest. During this period we'll re-organize our staff and magazine as a whole. So watch for some definite improvements and a new look in our February issue. Also be sure to tune in to the Backbeat Show on KRTU-91.7 FM every Tuesday 9:00-10:00 p.m. And listen for an upcoming interview with our editor on KRTU.

Our February issue will feature interviews with Van Halen and Triumph, a story on Tom Waits as well as articles on Golden Earring, Black Sabbath and Bruce Springsteen. We are putting together a Texas concert guide starting January so look for it in your favorite record stores. Stay tuned and have a rockin' Christmas and a rollin' New Year.



Wishing you  
all good things for Christmas  
and the New Year!



## WHERE TO FIND IT'S ONLY ROCK & ROLL

### AUSTIN

Armadillo  
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Inner Sanctum  
Raul's  
Record Town  
Willy's Guitar Player  
Zebra Records

### SAN ANTONIO

Appel Records  
Below The Belt  
Caldwell Music  
Crystal Pistol  
Davy's Locker  
Delview School of Guitar  
Flip Side Records (both)

The Greenhouse (on the river)  
Grahamophone  
House of Jeans  
Incarnet Word College  
Joske's (Alamo Plaza)  
Mr. Pizza's  
Musicland (both)  
Newby's (all stores)  
Player's Retreat  
Pro Musician  
Recordland  
Record Hole (all stores)  
River City Music  
Record Rendezous  
Record Town (All stores)  
San Antonio College  
Sound Idea  
Sound Warehouse (both)  
St. Phillips College

Stereo International  
Sterling Sound Warehouse  
Subway Restaurant  
Schlotzsky's  
Threads Etc.  
TJ Productions  
Trinity University  
T-Shirts Ect. (both)  
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DAVID ESSEX & RINGO STARR

DEC 23 "THE MAN WHO FELL TO EARTH"

DAVID BOWIE & RIP TORN

DEC 30 "W I Z A R D S"



# There's a RIOT Going On!

by Tommie Marlar

Riot is a hard rock group that hails from Brooklyn, New York. Judging by the response of the San Antonio audience the group should become very big very soon. Riot had just completed a three show sweep of Texas on their tour as the opening act for Sammy Hagar. Prior to their last performance before leaving for several dated overseas Guy Speranza, lead vocalist and lyricist, along with their manager, Art Santucci, spoke with us briefly.



photo by Robbin Cresswell

**RNR**-How did the band first get together?

**GUY**-Well, it goes way back, like through grammar school and band competition. Then we finally decided to put it together and get something to work. Mark (Reale: guitar) was playing in a band with Pete (Bitelli: drums) originally and they gave me a call. We went through some bass and keyboard player changes and this is how we wound up. It's really a close thing. We're all from the same neighborhood.

**RNR**-How did you decide what type of material Riot would play?

**GUY**-We all got off on high energy rock and roll. We knew what the band could play best from doing club material. So we wound up writing songs in that vein.

**RNR**-How were you discovered?

**GUY**-We were playing in New York at a place called Club 82, a showcase club. Billy Arnell and Steve Loeb our producers came down to check us out and they expressed interest in us.

As many Riot fans know, it was extremely difficult to get a copy of their album. This was due to the problem of the group being on so many record labels at one time. In the United States they are on Fireside Records. In England and Germany they're on Ariola. In Japan it's Victor, T. L. in South Africa, Attic in Canada and in Australia they're on EMI. At this time however, Riot is negotiating a new contract with one of the top three labels in the U.S.

**RNR**-Are you on tour right now or just promoting the album?

**GUY**-This is just a few gigs to promote the record. We're going to England, Japan and Australia this coming year. We'll probably go out with AC/DC, Uriah Heep and Judas Priest.

**ART**-The record is really selling overseas. We've sold over 25,000 copies in Japan already. They're on their third single over there. Victor Records told us to expect about 2,000 girls waiting at the airports. They're also starting to sell in Europe now. The whole European press corps flew in to see the boys in New York and they blew them away.

**RNR**-Did you expect the response you got in San Antonio?

**GUY**-That blew us away! Outrageous. This town proved itself true. It's a rock'n'roll town. No question about it. We love it here!

**ART**-I made an announcement on KMAC/KISS that I'm going to talk to the producers in New York and we're going to do a live album in San Antonio.

**GUY**-You know, we've got radio stations NEW and PLJ in New York, but they don't even come close to what it's like here. KMAC/KISS plays really good rock'n'roll and the town accepts a lot of different bands. At least they give them a chance.



photo by Robbin Cresswell



# ALBUMS THAT SHOULD BE IN YOUR COLLECTION

by Ron Young

Whether you're into punk rockers like The Ramones and The Dead Boys, hard rockers like Riot and Van Halen, art rockers like Yes and Eno, or country rockers like The Eagles and Linda Ronstadt you've probably got a pretty fair record collection. But if you're interested in good rock'n'roll as well as having a good record collection there's probably some records you might be missing which should be considered key albums in anyone's collection. In this article I've listed a dozen records that I think everyone should have in his or her collection. Some of them are considered the best works by the particular artist or group. Some albums are important works in rock'n'roll's history. Some are simply the most representative albums by the artist. I'm sure I could've listed more than twelve albums but I feel that these are the ones I'd have with me if I were stranded on a desert island (provided it had a stereo and electricity).

1. THE BAND/CAPITOL-Titled simply THE BAND this is the group's second album and is their most cohesive effort. It contains some of their best known songs like: "The Night They Drove Old Dixie Down", "Up On Cripple Creek" and "King Harvest (Has Surely Come)". The Band's music is a fusion of folk, rock, soul, country and blues. They more than any other group were concerned with America's history and this album brings to life rich pictures of American life and the land.

2. THE BEACH BOYS/PET SOUNDS/CAPITOL-Many rock fans find The Beach Boys and their music archaic and indeed today they are not much more than a "well-oiled nostalgic machine". But their fine, high harmonies, beautiful idealistic songs, Brian Wilson's Spectatorish production and the overall good time rock 'n'roll feeling that pervades their work is represented best on PET SOUNDS. This was also considered the first so-called concept album although The Beatles with SGT. PEPPER beat Brian to the punch. Contains: "Caroline No", "Wouldn't It Be Nice", "God Only Knows", "Sloop John B" and more.



5. BOB DYLAN/BLONDE ON BLONDE/COLUMBIA-I could've chosen BLOOD ON THE TRACKS, JOHN WESLEY HARDING or HIGHWAY 61 REVISITED to be sure but this is Dylan at his most-balanced and probably the best he'll ever be produced. His poetry contains flashes of brilliance like never before. Dylan at once knows and understands all and nothing. "Stuck Inside of Mobile (With The Memphis Blues Again)" may be the story of America, "Just Like A Woman" and "Sad Eyed Lady Of The Lowlands" are worshipful love songs depicting woman as devil and angel. "Visions Of Johanna" is the perfect blend of T.S. Elliot and rock'n'roll. If I had to narrow it down to two albums this would be one.



9. SIMON & GARFUNKEL/BOOKENDS/COLUMBIA-BRIDGE OVER TROUBLED WATER may have been their biggest selling album but BOOKENDS is the duo's most unified album. It's also songwriter Paul Simon's most ingenious collection of songs. His best work is like J.D. Salinger put onto vinyl. The emotions touched range from youthful exuberance, "Punky's Dilemma", troubled adolescence, "Save The Life Of My Child" and "America", and the feelings of growing old, "Old Friends/Bookends". If you have to limit it to one S&G album get this one.



8. VAN MORRISON/MOONDANCE/WARNERS-If you don't have at least one Van Morrison album in your collection shame on you. Many Van connoisseurs prefer ASTRAL WEEKS or ST. DOMINIC'S PREVIEW but MOONDANCE is a much less complex record to get into for the uninitiated. Morrison's mastery of light and shadow, slight-of-hand, poetry, rock'n'roll, C&W, jazz, R&B and folk are all here on this pot-pourri of classic songs. It's all held together by Van's inimitable voice and brilliant and unique vision. A classic of our time.

11. THE ROLLING STONES/EXILE ON MAIN STREET/COC-The album The Stones were destined to make and perhaps the rock 'n'roll statement of the '70s. Grim, bawdy, sloppy, jagged, druggy and driving. Rock'n'roll that drags you to the brink, forces you to look over the edge, then leaves you dancing along it. "Tumbling Dice", "Rocks Off", "Sweet Virginia", "Happy" and more.

10. BRUCE SPRINGSTEEN/THE WILD, THE INNOCENT AND THE E STREET SHUFFLE/COLUMBIA-The title says it all. Springsteen is the current king of rock'n'roll and he captured the crown and the headlines with BORN TO RUN but this LP is his best overall work. A veritable rock'n'roll WESTSIDE STORY.



6. CAROLE KING/TAPESTRY/A&M-This is a perfect record. Every song is a carefully-crafted pop gem that never sounds dated. After seven years it's still one of the biggest selling albums ever. Carole King epitomizes the female singer/songwriter on her beautifully woven TAPESTRY. "You've Got A Friend", "It's Too Late", "A Natural Woman", "Where You Lead" and other classics make this LP a must.

7. THE KINKS/THE KINKS KRONIKLES/WARNERS-It's so hard to choose just one Kinks album. Their early works like "All Day And All Of The Night" which brought them to mass public attention, and most recently their latest works like "Rock And Roll Fantasy" which have brought them back in the public eye aren't on this LP. But much of their best works from what I consider Ray Davies' most creative period are here: "Waterloo Sunset" one of the most beautiful pop songs ever, the brilliant "Sunny Afternoon", the classically ambiguous "Lola", "Victoria", "Death Of A Clown" and too many more greats to list.

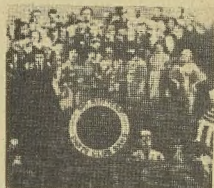
12. THE WHO/WHO'S NEXT/MCA-Many believe The Who are the best rock band in the world and although the rock opera TOMMY brought them the notoriety they deserved this is their strongest album and their last completely satisfying one. The pensive genius, Pete Townshend has fully ripened here and he gives his thoughts on everything from religion ("Baba O'Riley"), love



("Love Ain't For Keeping"), society's shackles ("Going Mobile" and "Won't Get Fooled Again") and his personal life ("Behind Blue Eyes"). The Who: Townshend, Daltrey, Entwistle and Moon.



4. **THE DOORS/ELECTRA**—The Doors first album showed America that it was ok to explore its own libido. Jim Morrison's haunting voice and poetic imagery called us out into the night and let us into the dark regions of America's soul where no other group had ever dared to take us before. The Doors' fusion of rock, sex, politics and theater opened the door for Alice Cooper, Genesis and Iggy Pop among others. "Light My Fire", "The End" and "Break On Through".



3. **THE BEATLES/SGT. PEPPER'S LONELY HEARTS CLUB BAND/CAPITOL**—Many Beatle enthusiasts wouldn't consider this their best album and I'm not saying it is. **SGT. PEPPER**, however, is considered by every standard to be the milestone in pop music. It's considered the first concept album. The first album to make most people take rock music seriously. It also changed recording techniques forever and it changed the paths of rock'n'roll perhaps a bit earlier than it should have.



december

6-7 too smooth

8-9 vixen

13-16 jeremiah

20-21 buckboard  
boogie boys

22 too smooth

23 HEYOKA!!

27 30 TEXAS!!

31 HEYOKA!!

january

3-6 U.S. KIDS

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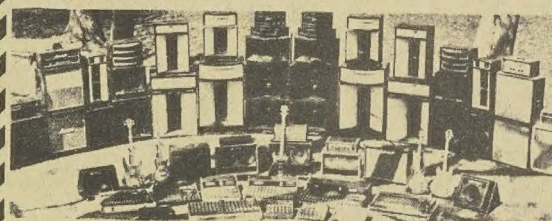


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**POSTER No. 1**  
BRUCE SPRINGSTEEN



# rock'n'roll saboteurs

by Steve Bartels

**SABATAZH:** *the phonetic spelling of a word defined as an underhanded effort to do harm to an endeavor.*

**SABATAZH:** *the moniker pinned on a tightly-knit, pile-drivin' band of rock 'n' rollin' musicians.*

Now don't get me wrong. Sabatazh isn't out to harm anyone, but they do seem to have defeated other bands at their own game. Their unique approach of "blow-their-minds-with-style" and their impact upon audiences causes one to believe this is so.

The Sabatazh line-up consists of: David Lee--guitars; Greg Lochamy--drums; David Lara--bass; and Frank Kalp, the newest addition, on lead vocals.

The nucleus of Sabatazh was formed nearly two years ago when David (Lee), Greg and other members, now departed, began playing together. The band soon became the virtual house band for the teen scene's Canteen, on S.A.'s north-east side. The band then disappeared while new members were added and, as suddenly as they had left, they had reappeared with a kickin' comeback last April. Sabatazh played the S.A. clubs constantly until June, when their lead vocalist decided to head for greener pastures.

Breaking in a new lead vocalist, October 29, at the Player's Retreat, Sabatazh made yet another surprising comeback, and it was well worth the wait. Frank, 21, just moved down here from New Jersey, where he had performed in area bands since he was 15. He joined Sabatazh in late September and is, along with the rest, ready. His vocal range is perfect for the Sabatazh style.

## ORIGINAL MATERIAL

Sabatazh's set consists of numbers by such heavy metal bands as AC/DC, Riot, Montrose and Van Halen, among others. Although they have these tunes down to a 'T', the height of a Sabatazh experience is their original

material. These songs, with titles such as "Stardom", "Plain ole Rock ;n; Roll", "New Frontier" and "Ventura", with David (Lee) and Frank doing most of the writing, leave you with melodies you'll be humming for days.

## IMPACT

"We want to make a strong impact when we hit the stage...something the audience won't forget. They pay to see a show and we want to give it to them", says bassist Dave Lara.

And give they do. Sabatazh's stage presence is accented by a show full of special effects conducted by brothers Mike and Chuck Sumpter. Along with the effects, the sound is coordinated by technician David Lundy. Put together, a very professional performance is the result.

## GAINING AN AUDIENCE

"We'd like to play gigs on a wider-range but we're content with staying here until we can turn a larger part of San Antonio on to our music", adds Lara. As soon as you witness one of their shows, you'll consider yourself as part of the following Sabatazh has been gaining.

*Sabatazh has been frequenting the Player's Retreat lately, so be sure to make an effort to go out and see 'em.*



photo by Robbin Cresswell

# SABATAZH



# RED'S A MUTHA!

If Sammy Hagar had stuck with it, he would have been a boxer, just like his dad, instead of a rock and roll singer. Growing up in a town like Fontana, California, one has to become a tough guy or get beaten up.

With a few amateur fights under his belt, at 17, Hagar thought there had to be a better way. He had always like music and decided to focus his energies on rock and roll.

Hagar formed a group called Skinny and played clubs in San Bernardino. Soon the band started packing the clubs and making good money. The group decided to go to San Francisco and changed the name to The Sammy Hagar Band. Hagar had heard that Ronnie Montrose was in need of a singer. Hagar contacted Montrose, who then caught a show and in a short time they were writing songs together and forming a new band. The rest is history.

Since Hagar's solo career launched, he has put out three studio albums and his latest, a new 'live' LP, ALL NIGHT LONG (recorded in part at S.A.'s Municipal Auditorium). Hagar has also been voted Bay Area Musician of the Year (1977).

After a sell-out concert in San Antonio, Hagar sat down in his hotel room at the Hilton and talked about his solo career and his days with Montrose.

by Tommy Marlin

RNR-How is the 'live' album doing?

HAGAR-Great! It's doubled my last album (MUSICAL CHAIRS). It's actually sold more than all my albums put together since my first did so badly. The first album (NINE ON A TEN SCALE) actually was cut short. My manager sued me right after the album was released. I wanted out of the contract so he sued me. They stopped production. I couldn't tour, I couldn't do anything. So, a lot of people say, 'Oh, you're working on your third album'. I say, no, it's my fourth. The father East you get, the less it's heard of.



photo by Tommie Marlar

My manager sued me right after the album (NINE ON A TEN SCALE) was released.

RNR-How did you choose the material for the 'live' album?

HAGAR-Believe it or not, we recorded two hours and forty minutes of a show we were doing in San Francisco except for San Antonio. I did an hour of real rock and roll. Then I did a whole space set. We threw out all the space stuff, because until I can do it right and film and record it...we decided to can all that and I just picked the songs that came out the best...had the magic. Cause some of them were played better but they were sorta low-key. That album was high energy.

RNR-John Carter is your producer?

## KEEP IT FRESH

HAGAR-Yeah. I'm thinking about changing. I don't like to say that because it sounds like I'm not getting along with him. We get along fantastically. We've done four albums. My first album was his first too. He had never produced before. So we kinda started together. Not that I've outgrown him, but I've learned all that I can learn from him and I think we're sorta stale. He knows me too well. We tend to fall back on



the same old things. So, I want a fresh guy that sees me in a whole new light.

*RNR-You remind me of the Dodgers looking for a third baseman. After going through about thirty guys they came up with (Ron) Cey.. How did you come up with Gary Pihl on guitar?*

*HAGAR-Gary was from my same area. When I first left Montrose he had a band called Crossfire. They tried to get me to sing for them. Instead I had seen their guitar player and liked him. But in all honesty, he was too tall. At that time I wanted a band that was all the same size 'cause I was on a thing about a band looking like a band and not looking like mongrels. After going through guys and guys, I said I'll take guys that play good and like my music. I don't care what they look like or act like on stage.*

*RNR-How long have you been playing guitar?*

*HAGAR-I played about three years before I met Ronnie (Montrose). I wasn't good enough to play guitar with Ronnie at that time. I was the first to admit it. He didn't want me to play. He wasn't ever going to give me a chance. I knew inside that I didn't want to step back...but the whole time I was in Montrose I carried a guitar on the road. And I wrote songs. I wrote a lot of the tunes for Montrose. So I was just practicing. I was determined to be a guitar player.*

*RNR-Was there a particular direction you were going on your first album? Were you going for the same thing as the first Montrose album?*

*HAGAR-No. I didn't really have a direction. I was real inexperienced. Montrose was my first professional band. Before that I had done nothing.*

*I was real inexperienced as far as being an original artist...writing my material, saying, 'This is who I as Sammy Hagar'. I think I've just started finding out. The RED album had a hint of it and so did MUSICAL CHAIRS*

#### RESPECT FOR SPRINGSTEEN

*Songwriting-wise I've matured alot. I'm not trying to be Montrose. I can fill that gap better than Ronnie did without me because you can see*

*what he did, he went instrumental. Fusion rock or something. I'm a singer and if I had to compare myself with one person in this business, who I respect more than anybody else and what I would want to grow to be, that would be Bruce Springsteen. Just because he's a great songwriter and he's being himself. He's a great performer and I would like to feel that I'm a good performer. I love my audience and I'd like to shake everybody's hand if I thought I could get away with it.*

*RNR-There was alot of change on the second Montrose album.*

*HAGAR-There's alot of insecurities on the second album that weren't on the first. The first album we said, "We're a band and we're going to take over the world".*

*RNR-Did you take over the world?*

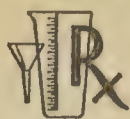
*HAGAR-The first album sold well. Looking back at it now, yeah. Montrose was probably one of the most influential heavy rock bands in America. All these young bands coming up are really into that first Montrose album. In alot of ways we blazed a trail.*



- photo by Robbin Cresswell

*"I wasn't good enough to play guitar with Ronnie at that time. I was the first to admit it."*





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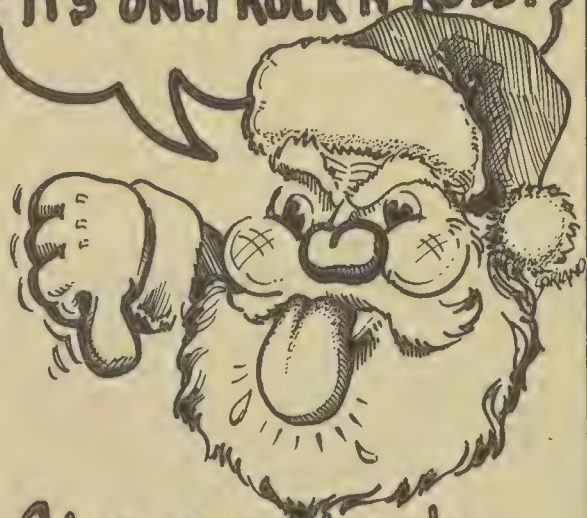
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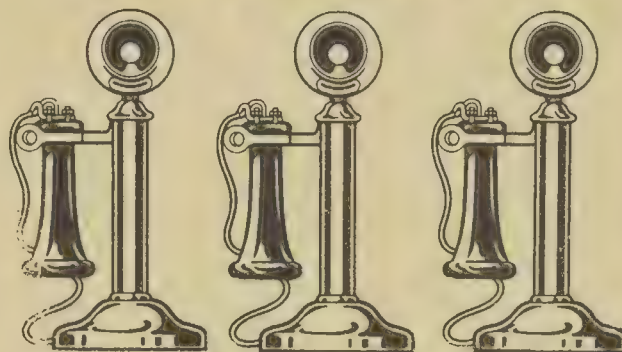
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# TOBY BEAU

by Brent Stone

"This isn't a formal interview, is it?"  
Toby Beau bassist Steve Zipper asks me.

"No, it isn't."

"Do you want my age?" drummer Rob Young inquires.

"It's not necessary."

"Well then, Steve Zipper on bass,"  
Young says. "Zipper is spelled just like it sounds."

"And Rob Young on drums," Zipper interjects. "...everyone sings."

"Not me," Young says.

"Well, you can."

"Well, it's not fair because I don't sing on record and I don't sing in concert. So don't write that down."

"Balde Silva on guitar and harmonica, Danny McKenna on lead guitar and Ron Rose (former leader of Man Mountain and the Green Slime Boys) on guitar, banjo and mandolin," Zipper resumes.

"That's all?"



"Yeah, we're Toby Beau."

The group biography reads: "Their band is called Toby Beau, and it offers the clarity and drive which defines the best of current popular music. The band's brilliant harmonies and diversified instrumentation are underscored by a beat that's simply magnetic. Like a multifaceted jewel, they shine on their RCA Records album, TOBY BEAU."

"Isn't this information a little far-fetched?" I ask Zipper.

He responds with a slow and thoughtful "Yeah," but then abruptly adds, "But

they (RCA promotion department) are doing what they get paid for."

"Is there any credibility in exaggeration?"

"I guess so."

## BOATS, RODEOS AND ROCK'N'ROLL

"What do you want to know?...how we got our name?...how the band was started?" an inquisitive Zipper asks me.

"Yeah, let's talk about those things for a moment," I reply.

"Well the name 'Toby Beau' came off a shrimp boat."

"No, Toby Beau was a rodeo star," Young adds.

"Whichever, right?" I interrupt, somewhat confused by the contradiction.

"Toby Beau was the name of a shrimp boat which worked off the coast of Florida," Zipper explains.

"Do you agree?" I ask Young.

"Sounds as good as any."

As Zipper explains it, Toby Beau was assembled by mutual interests in pop oriented music. The members of Toby Beau grouped in McAllen, a ranch town in the Texas valley, approximately five years ago.

"At that time, McKenna was a single act playing the bar circuit," Zipper recalls. "He was later joined by Silva, who had a keen sense of harmony. The band grew according to who they needed and how well they played."

"Toby Beau is primarily a vocal group," Young explains. "We feature vocals in concert as well as on record. The music is just the foundation for the harmonies."

"Our single, 'My Angel Baby' reached number one on the easy listening charts," Young later told me. "...that's not such an easy feat for a new band."

## LOCAL GIGS

For financial reasons, Toby Beau considered San Antonio as an alternative rock market: "We thought of San Antonio as just another place to play," Young said. "It seemed more opportunities were available in San Antonio."

"When we first came to San Antonio, we played at the Bijou. Due to financial mismanagement it changed hands quite a



# ... the new EAGLES?

few times, so we looked elsewhere to play. We then started doing gigs at the Village Inn," Zipper added.

Toby Beau was "discovered" (As Zipper puts it) at the Village Inn by members of Starz, a rock group under the guidance of Aucoin management from New York.

"We were signed by Aucoin and began touring concert clubs preparing for the future dates as an opening act on larger bills," Zipper said. "We worked out all of the original material while on the road and then went to England to record the tunes at the Manor, a recording studio outside of London owned by Elton John."

Upon the release of TOBY BEAU, the band began touring as the opening act for Bob Seger.

"Does the band rehears often?" I ask.

"No," Zipper drawls in that familiar Texas accent.

"Are you kidding?"

"The stage is the testing place for all material. We don't get sound checks at all."

"That's amazing."

"Well, lets put it this way, the last five years have been a bitch."

Indeed the last five years have been a bitch with the group having leap-frogged from a popular regional band to a front act for the likes of Seger, Firefall and the Doobie Brothers. And now they've begun to make waves as headliners themselves.

After Toby Beau ended their tour with Bob Seger in Oklahoma City, they took some time off in order to rest and begin recording a new album for RCA. The new album they said would lean more to a rock audience while still maintaining their highly commercial appeal.



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# SQUEEZE PLAY

CONT'D PG

19

by Brent Stone

U.K. Squeeze guitarist Chris Difford whips about the stage dropping barbarous innuendos as callus and rough as those of a cowhand in town for a Saturday night jaunt through the whorehouse.

Difford assumes the archetype of the virile male who refuses to recognize the milestones of women's liberation. On stage he conjures up the essence of the degenerate street punk hustling his first piece of ass.

"How many of you guys are tit-men?" Difford asks of no one in particular. Without waiting for a response Difford proceeds to run the gamut of vulgarity, citing barbarous innuendos as regularly as a Baptist minister quotes the Bible.



## U.K. SQUEEZE=RANK MACHISMO

Difford is one of five members of U.K. Squeeze—the new wave band that embodies the rank machismo of the Village People in image and the rawness of the Rolling Stones in sound. Relating the combination in printed word is hype, but to witness the phenomena of U.K. Squeeze live is convincing.

"We do not consider ourselves punks. U.K. Squeeze is not a punk band—rather we are an alternative to punk...whatever that is," bassist Harry Kakoulli says in earnest.

"We were assumed to be a punk band due to our breaking within the punk movement. We do though possess the aggressiveness associated with punk.

However, the aggressiveness that U.K. Squeeze projects is very positive."

Kakoulli, like Difford, projects an image of virelity and confidence while performing. However, his raucousness is more subtle, more charming... more intimate. To simply describe Kakoulli as a punk would be an injustice, to describe him as a personality would be an understatement.

"The American concept of rock 'n' roll is artificial. The audience is alienated from the band. It is a more materialistic approach whereas in Britain, considering the club dates, the atmosphere is more intimate. The response is more real," Kakoulli says.

U.K. Squeeze plays on that notion of American thought. In concert, the band establishes a rapport so intense that the audience is enthralled with the musicianship and the appearance of the band. They approach the stage with the attitude of giving the audience a good time within the limitations of credibility.

## POT SHOTS AT WOMEN

"U.K. Squeeze is honest in approach. The band consists of real people. We won't deny our beases," Difford explains.

"Difford's pot shots at women are sexist. But those pot shots are nothing more than spoofs—an exaggeration of the British attitude toward women," Kakoulli interjects.

Those pot shots are cleverly put to use within the U.K. Squeeze stage show which revolves around the theme of man as the dominating sex. Difford's pot shots function as an ad lib monologue in "The Call"—an offbeat analysis of the psyche of the obscene caller.

"The Call" works well in the stage show. It's a very mechanical piece, the beat is very mechanical. The song provokes immediate reaction: you are either sympathetic with the caller or you detest him," drummer Gilson Lavis said.

"The Call" is just one of the many U.K. Squeeze trumps. "Sex Master", a boogie number, parodies the English



# DAVID'S DUSTY DISCS

by David Frost

At least 25,000 different rock'n'roll records have been made since it all started in the early 1950s. This includes rhythm'n'blues, soul and rockabilly records, singles and LPs.

That's a whole mess of records, folks, and it's no surprise that rock'n'roll collectors often come across records that they're not familiar with. You don't know if it's rare or common, how much it's worth, or even if it sounds very good. Most of all, you don't know whether to buy it.

In those cases you use your intuition and take a chance, especially if the record is cheap, but it would be nice to have a book that lists the prices of rock'n'roll records. Armed with this knowledge you could make a buy/no buy decision with ease.

Well, there is such a book: the "Popular and Rock Records Price Guide", by Jerry Hamilton and Bruce Osborne. I want to tell you about this book before you run out and buy it (\$7.95 + tax), because it's really a mixed blessing.

## WHO DECIDES?

The book claims to contain "30,000 listings of every important 45rpm popular and rock...singles from the last 30 years" (emphasis mine). First, "30,000 listings" means that they list both sides of 15,000 records. Aha! Next, the term "important". Who decided? Bruce and Jerry. Finally, there's the word "popular"... if a record was popular, a lot of people bought it. Therefore, a lot of copies should still be fairly available, right?

Right. About 2/3 of the records listed in this book carry a price tag of \$3.00 or less, in near-mint condition, whether they're 2 or 20 years old. Would anyone out there be surprised to know that Thin Lizzy

singles are common or that Andy Williams records fetch two bucks? I mean, you already know that, or could easily deduce it. If not, you need a basic lesson in supply-and-demand.

But even if you're an absolute novice -- remember, we all start that way -- who needs to begin at square one, wouldn't it be more efficient to simply say that all Thin Lizzy, Andy Williams, etc., records are commonly available at a dollar or two? Bruce and Jerry don't think so -- they list all of Andy's records that they can find. They call it thoroughness.

I call it padding the book with stuff they do know to cover up for the stuff they don't know.

## WHAT THEY DON'T KNOW

There's a lot they don't know. The Roy Head and Doug Sahm listings are quite incomplete and the prices are inaccurate. The Freddy Fender and Johnny Winter entries are ridiculous. Some of Bob Seger's stuff, and most of Jackson Browne's, is missing. The McGuire Sisters? All their big stiffies are listed, two bucks each. "Cast Iron Arm", by Peanuts Wilson, is priced at \$30; it hasn't sold that low in years. Jan & Dean's "Baby Talk" is listed at \$50, but don't ask me to buy it at that price.

There are complete listings of Elvis, Beatles, 4 Seasons and novelty records because Bruce and Jerry used material that had been thoroughly developed and researched by others, well before this price guide came into being.

My overall impression, though, is that the book as a whole is grossly unsystematic. Two of Ray Bryant's records are listed -- one at \$2.40 and the other at \$2.50. A ten-cent variance is simply absurd. It seems that they used every bit of information they gathered with no thought



as to how, where or why it fit into an overall picture. Comprehensiveness, accuracy and credibility are not Bruce and Jerry's strengths.

### RHYTHM & BLUES

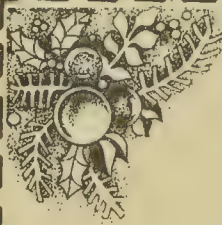
Then there's the matter of Rhythm'n'blues releases. Don't look for Fats Domino, the Flamingos, the Temptations or Wilson Pickett in this book. You'll get a note that their listings will be found in an R'n'B price guide, to be available in 1979.

That's ok for artists like Bobby Bland, the Wallace Brothers or Albert Collins whose records were sold almost exclusively in the R'n'B sub-market. But Fats Domino? Lloyd Price?? The Four Tops??? Their music was rock'n'roll, I don't care what color they were! This is basic stuff, folks. "Rock'n'roll" does

not mean "white", and I am incredulous that Bruce and Jerry have missed or ignored this consideration. Ignored, probably; the King Crooners and Barbara & the Browns, two groups that are pure R'n'B, are nonetheless listed in "Popular and Rock Records".

### WHO REALLY BENEFITS?

This book has generated a great deal of debate among record collectors. Bruce and Jerry have been praised, condemned and several things in between. Most agree that a price guide is a good thing; few agree that this price guide is a good effort. Ironically, some of Bruce and Jerry's best sources are collectors who hate the book but feel that if they've gotta live with it (the first edition sold almost 30,000 copies), they might as well help make it as good as possible.



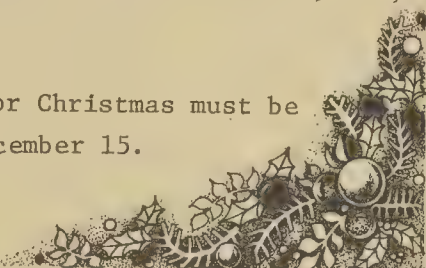
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### continuation

school system. The sex master expects sexual favors from his studious group of boys and girls, but the students are somewhat apprehensive about the prospect of being teachers's pet.

On rare occasion does the U.K. Squeeze fail to come across. The stage show is rather well paced. The band is energetic, alive and thoroughly refreshing. The band avoids the trivial and hackneyed by furnishing a new (dare I say it) sound.

Though the band is not as raunchy as one would expect of a punk band or as powerful as the hammering sound of sturdy rock 'n' roll, they are undefinable. And being undefinable makes one an exception. The exception here is U.K. Squeeze.





## HEART of the CITY

By Jim E. Beal Jr.

Frank "El Wild Jalapeno" Rodarte is a semi-insane, sax blowin' music lovin' Meskin with a hot horn, a large heart and big ideas.

Rodarte dreams of getting Alamo Town musicians and fellow travelers together in a San Antonio Musicians Association to promote and further the cause of South Texas style music.

At the moment no one is looking out for live music and live musicians, least of all the musicians themselves. The association has had four meetings and two showcases (Heyoka and Turning Point) all with less than overwhelming response.

Rodarte and an enthusiastic handful of crazies cannot make it happen by themselves. If you like live music as much as you say you do, it's time to prove it.

Weird writings have been seen in a newspaper called "Maneater", published by students at the University of Missouri - Columbia (most of whom appear to be terminally insane). The personal column has been full of items like "Freddy Fender dedicated 'Wasted Days and Wasted Nights' to Doug Sahm." and "Augie Meyers says you ain't rollin' your roll right unless you get into Doug Sahm."

Local musicians with promo material and/or records that need reviewing don't hesitate to call us at 828-7608, write us at 1043 Basse Rd. 78212 or drop by the same address.

Terry Muska, the guitar instructor at SAC, and reknowned jazz guitarist Jackie King have started the San Antonio Guitarists Association. All guitarist from beginner to seasoned

pros are welcome to join and participate. For more information call Muska at 432-0189.

Local Country-rock band, Homegrown, has stepped up in the world. They've just signed with the Chelsea Street Pub people and will play that club circuit which will take them from Texas to Florida. The band leaves January 21 for Austin but you can still catch their hot act in various clubs in San Antone until then.

KMAC/KISS part-time DJ Mark Champion may have been the first jock in this solar system to air the Devo album. He earned the undying thanks of DEVotees everywhere.

Champion retains the "least boring programming" crown for the second straight month. Gary Whitford's Saturday morning KRTU odyssey runs a close second, but Whitford is apparently severely hampered by the Trinity station's lack of imagination. Come on kids, there's more to life (and jazz) than sax solos. How about some rock, some blues, some New Wave?

The big M, KFHM (1150 AM) from the Market is showing promise with its local music emphasis.

David Frost (KRTU's Backbeat) and Ricky "El Geuro Polkas" Davila of KEDA each have earned permanent crowns and are exempt from diatribes like this.

Bob Crowley, KMAC's evening man, has the right idea but seems to be addicted to five-to-eight-year-old music. Crosby, Stills, et al in their various incarnations, Grateful Dead, Gordon Lightfoot, Poco and NRPS were and are excellent in moderation.

However, I'd love to hear Marcia Ball, Alvin Crow, Fuller and Kaz, Ray Wylie Hubbard and Joe Ely through my AM speaker, and Crowley's show seems to be the place to tune to for this style of music.



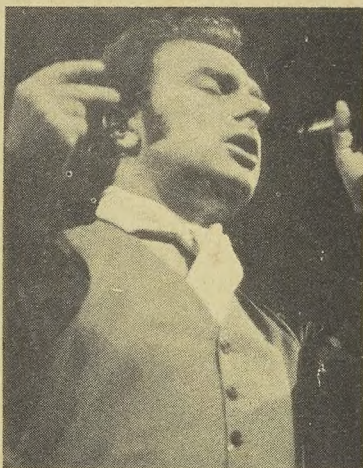
Have a Merry Christmas. May your albums be without warp and your tapes without tangle. May your tickets be front row and your favorite T-shirt clean. May you never develop Boogie Fever and arthritis at the same time.



## AND THE CARAVAN IS ON ITS WAY...

### ...AGAIN

photo by Robbin Cresswell



by Ron Young

Can a short, pudgy, balding, shy man in his early 30's (but who looks 40) have appeal for a rock audience? The answer is indisputably yes, if he's Van 'the man' Morrison who's been responsible for some of the best and most original music in rock'n'roll's history.

Morrison has a brilliant new album out, WAVELENGTH, and has begun his first nationwide tour in four and one half years. His new band is a seven piece ensemble that includes keyboardist Peter Bardens and guitarist Bobby Tench from his old group Them.

Van Morrison's songs conjure up romantic images, warm feelings and an intimacy not often heard in rock music. His rich and expressive voice ('the best in rock'), mysterious poetry and his own brand of largely R&B-based music has left an indelible stamp on rock'n'roll as well as on numerous performers. Listen to Bruce Springsteen, Graham Parker, Boz Scaggs, Phil Lynott, Jackson Brown and Dirk Hamilton among others and you'll hear echoes of Van's vocal and musical style in much of their work.



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WAVELENGTH is one of the most-awaited albums of the year, especially since Van's last LP PERIOD OF TRANSITION (his first in three years) was a stiff effort that failed to deliver much memorable music. While many critics tend to think of the collection of new songs as musical and lyrical fluff I feel the album is at least as good as HIS BAND AND STREET CHOIR and HARDNOSE THE HIGHWAY.

To be sure the lyrics lack the striking imagery and depth of his best songs but Van's voice has always made even his most trite lyrics convey more expression than another singer could have given them. Although many of the new songs like "Natlia" and "Venice U.S.A." are catchy-as-hell they do seem written merely as vocal exercises for him.

The album also sorely lacks any horn arrangements which always enhance Morrison's R&B songs. I especially miss Jack Schroer's rhapsodic sax playing even though I like Van's own sax doodling on the bouncy "Checkin' It Out" and the title cut. However, he always puts together top-notch bands and gets the most from his musicians as he does on WAVELENGTH.

The Man is also singing better than ever on the LP and above all the music swings and gives out a joyousness not found in most of today's music. From the raucous "Kingdom Hall" which kicks off side one to the pensiveness of "Take It Where You Find It" which ends the album, Morrison again delivers the goods (albeit he doesn't seem to have done much soul-wracking this time) and lays them on the table. So "turn up the radio, so I can hear the song."\*\*\*



# WISE CRACKS ON HOT WAX

by Ron Young

Steve Forbert/Alive On Arrival/Nemperor-Forbert lists some of his "wanted influences" as Robert Johnson, Jimmie Rodgers, Elvis Presley, Howlin' Wolf, Woody Guthrie, Dylan, Neil Young, Van Morrison, Chuck Berry, James Dean, Jack Nicholson, Brando and Chaplin. He calls his music "folk, country, rockabilly, rock, soul, pop, gospel, rock & roll, blues music". His debut album contains 10 original songs on which he's featured on just guitar and harmonica or backed by a five piece band. He sings his songs in a sly, engaging voice which contains a lot of humor. The songs themselves are filled with wordly knowledge obtained from the University of Hard Knocks. And even though his influences are all clearly present, Forbert comes across as an original.\*\*



Valerie Carter/Wild Child/Arc-Columbia-She reminds me of the perfect hybrid of Donna Summer and Linda Ronstadt. She writes her own excellent material and chooses quality songs by other artists like Andy Fairweather-Low. She wraps her warm vocal style around the listener and whispers sweet nothings in his ear like "What's Become of Us", "Da Doo Rendezvous", "The Blue Side" and "Wild Child". Excellent performances by studio musicians who don't sound tired and samey help make her second LP a winner. Anyone remember Howdy Moon?\*



Southside Johnny & The Asbury Jukes/Hearts of Stone/Epic-If this album doesn't break SJ and his gang nothin' will. His first two LPs were good but this one-woo! R&B influences abound as before and you can catch pieces of old 50s and 60s melodies within new works. The shadows of Springsteen and Steve Van Zandt still loom large in the background to help SJ remain entrenched in his musical niche. The horn section never sounded better, brassier or punchier. While he lacks the power and anger of Graham Parker or the presence, poetry and scope of Springsteen he still works the same side of the street and can walk tall alongside the likes of Seger and Frankie Miller. Produced again by Van Zandt there's a tighter rein this time and a better idea of direction. The Jukes are one of the all-time killer bar bands and SJ is at the top of his form on HEARTS OF STONE.\*\*



DEVO/Q:Are We Not Men? A:We Are Devo!/Warner Bros.-Young Frank Zappa meets an erector set. They don't do battle, they don't become allies. They fuse into DEVO.

DEVO is the latest band to emerge on the "New Wave Scene" showing some talent, originality and insanity. They will be dissected.

Because of an appearance on "Saturday Night Live" even Linda Ronstadt freaks will hear of DEVO.

DEVO music is, if one care to care, music of the 1970's. The sound of cynicism, fast food, cheap cars, pop psychologies set to the abrupt music of synthe sizers, guitars and drums.

DEVO and DEVO music will evoke the entire range of responses. What is that shit? HaHaHa. Play "Jocko Homo" again. Are they trying to be serious or funny? Are those rubber suits?

Forget the Zappa erector set analogy. That was merely a gimmick to lure you into the story. Buy or borrow this record. Listen to it with both ears. Make your own decision. Discuss it with friends. Is DEVO trying to make a fool of you? Are you trying to make fools of DEVO?\*\*\*Jim Beal, Jr.

Brinsley Schwarz/Capitol-15 Thoughts of Brinsley Schwarz/UA-Brinsley Schwarz, the best-known of the pub bands, had a large following in England and Europe. But except for a small cult of fans on these shores they failed to catch the public's attention. It's a shame too because the Brinsleys were probably one of the most talented bands of the late-'60s/early '70s period. Not to mention the most overlooked. Nick Lowe was the chief songwriter and singer for the group. He now has a highly successful dual career going as a rock star (his critically acclaimed PURE POP FOR NOW PEOPLE is a minor pop masterpiece) and as a producer. He produced The Damned's first album, one for Dr. Feelgood, a couple for Graham Parker and The Rumour and Elvis Costello's two LPs. Bob Andrews, the Brinsley's keyboardist and songwriter, and guitarist Brinsley Schwarz (not the band) now make up two-fifths of The Rumour.

Capitol, the Brinsley's first record label, has now seen fit to re-issue a two record set culled from the best of their two LPs titled BRINSLEY SCHWARZ. United Artist (BS's second label) has also recently released 15 THOUGHTS OF BRINSLEY SCHWARZ in order to cash in on the new-found success of Lowe and the other former BSers. BS played and wrote a classic blend of country, funk and rock that the masses turned deaf ear to the first time around. Hopefully, although doubtfully, record buyers will now pick up on some great lost rock 'n' roll.\*\*

Frank Zappa/Studio Tan/Discreet-If you like cartoon soundtracks without a picture then this is for you. But if you don't care to waste your money just to hear Zappa waste his talent then forget it. \*\*



Arlyn Gale/Back To The Midwest Night/ABC-You'll do a double-take when you see Arlyn Gale leaning against the hood of a car with its headlights blazing and a New York skyline in the dusky background. Why? Because you'll swear it's Bruce Springsteen, that's why. It's also produced by Mike Appel who once managed and produced Bruce. How's that for coincidences? But is this a Springsteen clone? A chance for Appel to get back at The Boss or cash in one his success? Who cares? The question is does he sound as much like him as he looks? The answer is yeah, sort of. But he sound more like Bob Seger to me. He writes in the same Dylanesque prose and poetry as Bruce does though. But his band ain't anything like Bruce's. They're more akin to Steely Dan if anybody, especially the guitarist.

However for a first album Arlyn Gale is much better prepared and produced than Bruce was on his debut. He also writes in a more sophisticated manner in comparison to Bruce's first sophomore efforts. Witness the title cut which sounds alot like Seger's "Hollywood Nights", the haunting "Take The Night Flight", the brilliantly-crafted "Tiger On The Lawn" and "Suspicious Fires".

Gale plays acoustic guitar and he's backed by a talented band of musicians: Alona Turel on keyboards and synthesizers, Omar Hakim on percussion, Ivan Elias on bass and Steve Cavaretta on lead guitar.

The guy can't help it if he looks like Springsteen but I hope that the fact the record company is playing up that angle (and you can't really blame them) won't hurt him because he's a very talented singer/songwriter in that Springsteen/Seger/Southside Johnny/Graham Parker mold. (All deriving from the Dylan/Van Morrison fusion). But I hope someone finally breaks it because it's getting crowded and the style is becoming diluted.\*\*

The Pirates/Skull Wars/Warner Bros. Guitarist Mick Green has influenced everyone from Townshend and Page to Wilko Johnson. The Pirates second LP after a 15 year drought shows the original power trio to be as exciting as ever. Bassist Johnny Spence is still a limited singer and they should look for a good front man but that's still my only gripe. The disc is again a mixture of live and studio tracks with the best being: "Johnny B. Goode's Good", "Saturday Night Shootout" and the originators of "Shakin' All Over" can't record it enough for me.\*\*



Linda Ronstadt/Living In The USA/Asylum-Ya' know that weird bad taste ya' have in your mouth when ya' wake up in the morning? Well, this record sounds like that taste. I'm bored with Peter Asher's method of production. I'm tired of hearing Linda sing oldies that would make their originators wince. On her latest she ruins alot of songs she never should've chosen. She has good taste in material but more-often-than-not it's wrong for her. It shows in the Little Feat tune, Warren Zevon's "Mohammed's Radio" and especially Elvis Costello's "Alison". Costello's ambivalent love song is reduced to one-dimensional syrupy pop although Dave Sanborn's sax saves it at the end. It's high time she changed that "Heart Like A Wheel" retread before it goes flat.\*\*

Lou Reed/No Prisoners/Arista-Another "live" album!?! This isn't as hot as the perfect ROCK 'N' ROLL ANIMAL. It's not that bad either but who wants to hear Lou banter with hecklers like some rock'n'roll Don Rickles. A lotta dead air spread thinly over two records. For true fans only.\*\*



Ray Charles/Love & Peace/Atlantic-Brother Ray's latest LP was his best in 15 years and this one's as good. Tight, smooth arrangements. That driving big band sound. Ray's inimitable vocal delivery and effervescent humor. Plus more solid songs like "You 20th Century Fox", the bawdy "Take Off That Dress" and the beautiful "We Had It All". So slap my hand black soul man.\*\*

Eric Clapton/Backless/RSO-They used to call Clapton God. Well, God is dead. BACKLESS should be called LIFELESS. Since Clapton kicked heroin and found God and country music he ain't been the same. I'd rather have him back on drugs if it would lend him any fire.\*\*

Tom Waits/Blue Valentine/Asylum-Another note from the underground via the modernday Dostoyevski in Maynard G. Krebs threads. If you've never had Waits tug on your coattail lend him an ear 'cause he's got some tall tales to tell about drifters, dreamers and all the in-betweeners from Skidrow, USA. But catch him before his voice plays out because it's on it's last legs now. Best cuts: his maudlin treatment of "Somewhere" (from WESTSIDE STORY), the braggadocio of "Whistlin' Past the Graveyard" and "Postcard From a Hooker in Minneapolis".\*\*

Phoebe Snow/Against The Grain/Columbia-When Phoebe Snow hit the scene I didn't care for her sophisticated poetry or her unusual singing style. But over the course of a few albums her lyrics improved for the most part and even though I still can't sit through an entire album I've grown to respect her class. Like Joan Armatrading her voice makes alot of material work when it wouldn't have if someone else had sung it. "Oh, L.A.", "The Married Men" and Paul McCartney's "Every Night" help make this her best in awhile. \*\*

Elton John/A Single Man/MCA-Over the last couple of years Elton's sales have dropped due mainly to oversaturation of the market and half-assed product. This marks his re-emergence after nearly a two-year layoff and he does it without Bernie Taupin. Writing lyrics for him now is Gary Osborne. He doesn't have the startling poetic imagery Taupin possesses, however Osborne's simpler more straight-forward style is another perfect match for Elton's melodies. The LP isn't a killer like "Honky Chateau" or "Goodbye Yellow Brick Road" but it's a good well-balanced album that has more positive direction than the moody "Blue Moves".\*\*

The Bliss Band/Dinner With Raoul/Columbia-When I put this record on I could've sworn someone slipped on a Steely Dan record by accident. I mean this band is a dead ringer for 'em. It's even produced by their old guitarist Jeff Baxter. "These guys are clones," I screamed as I started to rip my headphones off. But dammit, they're good at it and now I play this LP as much as AJA. These guys may be sheeps in wolves' clothing but before you turn them off check out "Rio" and "Don't Do Me Any Favors".\*\*

Guy Clark/Warner Bros.-Listening to songs like "LA Freeway", "Desperados Waiting For A Train", "Texas 1947", and "The Last Gun-fighter Ballad" from Clark's first two LPs and you smile with the knowledge of having discovered a genius on your turntable. Listening to any cut on his third LP, and first in nigh onto two years, and you begin to shake your head and wonder if his muse has flown the coop. He's written only about half of the songs here and most deal with marital bliss and a settled lifestyle. The plague most songwriters know as Creeping McCartneyism. Clark along with John Prine is probably the best writer working in the folk/country vein. Prine's new LP was worth the two year wait-- Clark's just ain't. \*\*

The Beach Boys/M.I.U. Album/Warner Bros.-Their latest album is a mature and peaceful one. They give new energy to oldies like "Peggy Sue" and "Come Go With Me" and blend them with fine new songs from Brian Wilson like the melancholy "My Diane" and "Matchpoint of Our Love". "Kona Coast" was penned by Al Jardine and Mike Love to bring back the surfer image and along with "She's Got Rhythm" it's a successful attempt to recapture that car driving feel for a hit single. But the outstanding track is Ron Altbach and Ed Tuleja's "Winds of Change". It's a perfect match for George Harrison's "Here Comes The Sun". Overall it's as safe as milk but the best Beach Boys LP from their late period.\*\*

Ducks Deluxe/Don't Mind Rockin' Tonight/RCA-Ducks Deluxe are gone but shall not be forgotten because of this excellent LP culled from their two original records "Ducks Deluxe" and "Taxi To The Terminal Zone". The Ducks' talent is now scattered among many popular new wave bands: Martin Belmont-Graham Parker's Rumour, Nick Garvey and Andy Masters-The Motors and Sean Tyla-his own Tyla Gang. Many tracks were produced by Dave Edmunds and all are basic dynamite rock'n'roll of the kind English Pub Rock was all about during the early 70s. Like the man said, "Rock'n'Roll never forgets".\*\*

Tyla Gang/Moonproof/Berserkely-Tyla is best known for his past involvement with the famed Ducks Delux and his Stiff single "Styrofoam". His Gang has put together a tasty second LP that won't get a lick of airplay in this two-bit state because there isn't a programmer with the smarts to play it 'cept maybe Neil Ruttenberg on his "Rock of Ages" radio show (KUT FM-90.7) in Austin. "Tropical Love", "Rodeo" and "Suicide Jockey" are some of the better cuts on this excellent album.\*\*

Jules and The Polar Bears/Got No Breeding/Columbia-Polar Bear Rock is here! Jules sounds alot like Ray Davies. He writes great rock'n'roll songs filled with his own stark poetic imagery. The Polar Bears aren't punk yet. They have have fun while playing technically flawless and engetic music. Everything on here is a keeper.\*\*

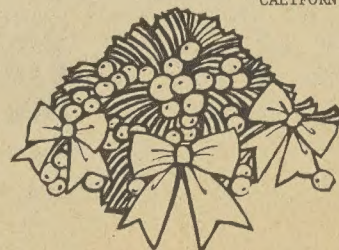


Dave Edmunds/Tracks On Wax 4/Swansong-He plays a 1959 Gibson, has the biggest rock 'n' roll heart around, and they don't make many like him anymore. I'm talking about Dave Edmunds, whose new album has few peers when it comes to sheer lovability and enthusiasm. It's packed with solid senders written by Nick Lowe and/or Edmunds, or chums of theirs. While Edmunds' remakes are super, original numbers like theses are all the more fun because they harness the spirit of the classics, yet are fresh and new. Musically, things couldn't be better. Nick's bass is imaginative and beefy, Billy Bremmer does some mighty fine pickin', and Terry Williams is an incredibly fast drummer. Dave himself? His sweet, burning, unforgettable guitar says it all.

Edmunds captures all the brash, exuberant, sex-ridden innocence of being a teenager, whether he's tangling with the tough guys ("Trouble Boys"), growling for that sweet young thing like a man possessed ("Not A Woman, Not A Child"), or checkin' out the babes in theskin mags ("Reader's Wives"). "Deborah" is so tight and right, danceable and PERFECT, it'll bring tears to your eyes. An instant pop classic! And when D.E. powerdrives into Chuck Berry's "It's My Own Business", he jams it into fourth gear and turns it into a all-out raver. Edmunds' primal scream!

Dave and Rockpile have a jewel here. Every cut shines. It's a great record to take to parties, to make out to, dance to and to hear blasting on the car radio. If you want Pure Rock For Real People, you know where to 'get it'.\*\*Susan Sutton

Editor-TOP OF THE ROCKPILE  
MAGAZINE  
CALIFORNIA







Such sweet compulsion doth in musick ly,  
To lull the daughters of Necessity,  
And keep unsteady Nature to her law,  
And the low world of measur'd motion draw  
After the heavenly tune, which none can hear  
Of human mould with grosse unpurged ear.

John Milton (1608-1674)  
Nativity Ode

**MERRY CHRISTMAS**  
from

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